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CITY CLERK DEPT.  
OCT 17 PM 2:50

## Museums & Cultural Affairs

### The City of El Paso Public Arts Committee (PAC) Tuesday, August 21, 2012, 3:30 PM City Hall 2nd Floor Conference Room

#### MINUTES

1. **Call to Order:** Meeting was called to order at 3:35 pm.
2. **Roll Call: Members Present:** Melissa Barba-Espinosa, Ken Gorski, Floyd Johnson, Martina Lorey, Marina Monsivais (Chair), Gustavo Reveles-Acosta.  
**Members Absent:** Rida Asfahani, Ray Parish, Jane Thomas, Elizabeth Thurmond-Bengtson.  
**Others Present:** Alejandra Carrillo, Misty Castaneda, Pat Dalbin, Sean McGlynn, Tom Drugan.
3. **Public Comment:** None.
4. **Approval of Minutes.** Chair asked for approval of the Minutes for the last meeting on July 10, 2012. Gustavo Reveles-Acosta motioned to approve the minutes as presented. Floyd Johnson seconded; all members voted in favor, none opposed, and motion passed unanimously.
5. **Discussion and Action on the Final Artist Selection for the El Paso International Airport Consolidated Rental Car Facility Public Art Project.** Chair began by mentioning that she replaced Elizabeth Thurmond-Bengtson on the project as the representing PAC member. Process started with a total of 60 artists, shortlisted to 13, and Norman Lee was chosen. Provided a verbal description of the area and explained it would be a federally funded project. Pat Dalbin explained to members that Norman Lee was selected for the project with Shane Allbritton as a team. Images of the 13 finalists' work were provided for review via a PowerPoint slideshow, and general discussion followed. Chair requested a motion to approach the artist about contracting on this project. Ken Gorski so moved; Melissa Barba-Espinosa seconded; all members voted in favor, none opposed, and motion passed unanimously.
6. **Discussion and Action to include up to \$1,000,000 for a Public Art Plan for the City of El Paso's AAA Baseball Stadium.** Chair began by informing members that should this project come to fruition, staff would need to come up with a plan for public art and perhaps some local artists could be integrated into the plan. Gustavo Reveles-Acosta inquired as to whether the stadium is a "done deal". Sean further explained the reason for bringing the piece forward is because staff needs to be able to plan due to the project timeline being accelerated. If the committee approves a plan, it would then move to the Museums and Cultural Affairs Advisory Board to approve, and ultimately to City Council. Staff is asking for approval to develop a plan that would include up to \$1,000,000, which would be the 2% allocation for this and direction to figure out how to incorporate local artists. Sean suggested that the plan staff will eventually present to the PAC for comments will be a multiple engagement opportunity throughout the footprint of the stadium. Ken Gorski expressed concern that the plan would be exclusionary by only including local artists. Sean responded this is the City's money and the City could set the process. If we are not responsive to that process, the City could very well change the process through which this program is governed. Pat Dalbin added that local artists, regional artists and national artists will be included. Chair requested a motion. Martina Lorey moved to approve the department going forward with preparing a plan to include national, regional and local artists; Ken Gorski seconded; all members voted in favor, none opposed, and motion passed unanimously.
7. **Discussion and Action on the Alameda RTS Public Art Project after review of the concerns and considerations, as discussed at the July 31, 2012 City Council meeting, by the Public Art Committee and the Artists Tom Drugan and Laura Haddad.** Sean McGlynn began by explaining that the official action of City Council was to ask for a reconsideration based on public input. Marina Monsivais informed members of the outcome of a public meeting the previous evening in which public input was gathered. She stated that the biggest concern was the placement of the art on poles, which was a decision made by the artist because they were challenged by the space and there were several constrictions as to how to display the art. Public input indicated the poles are seen as an obstruction.

Marina expressed the need to honor that and look for different ways of displaying the art. Tom Drugan explained there are two elements to the stations. The stations themselves are either six feet wide or eight feet wide and it takes up most of the right-of-way, so it was very challenging spatially as to what the art opportunities would be. There is also a pylon used as signage that displays the station name, which was considered for art integration, but they want to keep it for the station identity. Also considered trying to do something structural that used the shelter itself, but that created architectural and engineering challenges. That is when the idea of having the art freestanding on a pole came about, which freed up a lot of space for the programming elements in the bus shelter and got the sculptures lifted up and out of reach while being more visible for people on the bus. Sean explained that after talking to the City Manager and Sun Metro, it has become clear that if this body decides to re-examine the pole issue, there is probably more flexibility in this conversation than has been laid on the table prior. At the Museums and Cultural Affairs Advisory Board meeting last week, it became evident there is concern that the pole itself reinforces what is typically done in infrastructure improvement in this city, which is to not bury it, but actually raise everything above ground and not really deal with the issue that you have. If the body does take action on asking the artist to look at the pole, there is acknowledgement that this may have been a choice that was predetermined and Sun Metro needs to be a little more thoughtful in this conversation. Marina stated that the committee should go station by station and make a recommendation and vote per station. Gustavo Reveles-Acosta asked if the committee was reconsidering the installation of the art on poles at this time. Marina stated that the recommendation could be made now as a whole. Tom Drugan added that there are large stretches with power line poles that have a huge impact on the visual quality of the corridor, some going right down the middle and some at the edges. Marina added that there are many poles lining Alameda and it is a concern that needs to be addressed. Chair requested a motion to find an alternate way to display the art. Martina Lorey expressed her interest in seeing what the artist has to propose and what his vision is. Tom Drugan replied that it would be looked at again with the engineers and architects to see if there is a possibility for that. Martina Lorey moved to request that the artist re-evaluate the placement of the art and be given the latitude to create different options. Gustavo Reveles-Acosta seconded; Ken Gorski opposed; motion passed by 5 to 1.

Marina continued on to mention other issues that stood out, such as the use of the loteria icons, namely the hand, the fish, and the eye. She requested that this be noted on the record because they were specifically mentioned. Tom Drugan began a PowerPoint presentation on the project and relayed comments he remembered from the previous evening's meeting. He provided an overview of the meeting, reporting to members that there were a couple moments of heated discussion as opposed to the newspaper article that made it sound much more negative than it actually was. There was a portion where Representative Acosta went into the sign ordinance and talked about that being an issue, which brought up the pole issue. At that point the meeting was turned over to a couple of people who have done historical research and they made a presentation on historical research of the corridor. Tom went on to explain the artists' process, the art and the inspiration for their art. One issue that comes up is that because they are being inspired by some historical and cultural elements, there was the feeling that all of the history is not being captured or relayed. Some people would like to see more interpretive art as opposed to fine art or public art. He feels there is some resistance to the artists' attempt to incorporate some of the present materials and create something that might be more of a contemporary aesthetic. There was much discussion about the beautification of the corridor and the history of it. Tom reminded members there is an Allied Artist on this project, Gera, who has been instrumental in all parts of the project from early research to model-building and graphic designs. He went through the history of the corridor, talking about it being such a fascinating place on the border with the river shifting over time and the dual cultures that come together to create a unique culture and a unique place, to include the Alameda Corridor. While advancing through historic maps of Alameda, Tom pointed out Alameda Avenue as the historic Highway 20 and being struck by the early roadside tourism things that are actually still out there, such as motels from the 20's and 30's. Beginning in the early 60's the channelization of the river becomes visible and the Alameda corridor becomes more of a highway, more manufacturing comes in, and what some see as the demise of the corridor begins with the introduction of the interstate, which sort of siphoned commerce off the corridor. In their research, there was a lot of information about historic orchards and farms farther out on the corridor. Some of the landmark areas there now such as Chico's, the Bronco, swap meets and the missions have become such beloved landmarks, which is exactly what they were trying to tap into by creating sculptural icons. The last stop on the corridor for the artists is about 1.2 miles from the missions, so they never really get out to Ysleta or the mission district. The proliferation of car lots was found interesting and the car culture on this old highway was a rich and inspiring element. People still cruise, they have car shows at Ascarate Park, an old racetrack used to be there; so they thought that was positive. To conceive art along the whole corridor, the treatment will be consistent and the artists thought art could be incorporated in ways that tied the whole corridor together. The space is very constricted because the road has been expanded and there is not very much room for street plantings or landscape. On many of them, the sidewalk even passes through the bus shelters.

The idea of the lottery cards was metaphorical and the idea that with just an icon and a word, the stops could be unique and interesting places that tap into some historical inspiration. The artists weren't really trying to interpret history per se, they were trying to be inspired by certain elements that they found interesting and lent themselves to sculptural and positive imagery. There are currently nine sculptures along the corridor and at every one of the stations there will be a shade screen.

Marina stated that at the previous evening's meeting, they were asked to take public comment into consideration, and she would read them in so that they are on the record. There were approximately 30-35 people at this community meeting, some of the things we heard were, "have trees, wetlands, bring back historic natural environment"; no loteria images along Alameda; "paddle wheel feature as sculpture integrated into landscape for Ascarate; from a letter from Mr. Nestor Valencia to Representative Acosta, there is a sentence that says the artwork is "offensive" and "insensitive", "an attack to our people"; "need to include the Tigua Indians in the project"; "I want to see historic elements"; one person said, "I like the art and the concept, my questions are: Will there be a panel for historic information or explanation of the artwork?". Marina explained that she believed this person was specifically asking if there would be a plaque attached to the artwork. Tom Drugan replied that he had answered by stating often there is plaques associated with the art and sometimes a little information is provided. He went on to explain that he did not know about El Paso's Public Art Program, but often there are brochures or online resources to get even more in-depth information. Marina continued with the public comments, noting that Representative Acosta said, "Public Art can be part of the landscape"; another person said, "The essence of why people are upset is because the artwork represents what Alameda has become, not what it was"; "Bring back as much as we can from the history"; "Western Refinery should not be represented". Marina stated that person was told that the drop icon was up for reconsideration. "Let people know the Tiguas are a part of the community"; no more poles on Alameda; the sculpture should be lighted up like lamps for safety; no fish, eye, or hand on Alameda, no loteria images. Tom mentioned he was asked about representing the Tigua tribe in the artwork, and he replied that the Tiguas were better to represent their own history. It was meant in a respectful way, but he believed there may have been some misinterpretation that it was meant as a diss.

Tom went on to show one of the screens and how the sunlight can cast its imagery onto the ground. A prismatic, reflective film often used in signage will be used for the art because of its ability to catch the light in very interesting ways. On some of the sculptures, there will be high-end vehicular parts incorporated. Tom stated that Representative Acosta mentioned all the sculptures would be built out of used car parts, but that is a misrepresentation of their intention. He advised members that at the previous evening's meeting he pointed out that if they didn't use the actual vehicle part, a few people might catch that reference, but a lot of people might just see the art and they might have to fabricate something that looked very much like the vehicle part anyway.

Tom began to speak about the inspiration for each station, beginning with the Ange station flower icon. He mentioned that they picked up on the historic district area with the Magoffin House and the abundance of gardens and landscape including some of the old residences and floral patterns. Tom could not recall any comments received about this station, and Marina agreed. Marina asked if the panels needed to be voted on as well and Sean clarified that he believed so to ensure that the board's consideration and instruction was on the record. Marina asked if there was discussion or a motion to accept. Ken Gorski asked for clarification on what was being reconsidered. Marina replied that each individual station was being reconsidered and Sean further clarified that City Council gave specific instruction that this body reconsider its prior action after listening to all the input given by the artist during the presentation. He reiterated that Council was very explicit in a 6-2 vote to say community input should be considered. Sean further explained there has been some question as to the thoroughness of the vetting and encouraged members to be thorough in their review of the project. He further requested on behalf of staff that the board be careful and be very clear in their consideration. Marina asked for recommendations or action on the station. Martina Lorey moved to accept as presented; Gustavo Reveles-Acosta seconded; all members voted in favor, none opposed, and motion passed unanimously.

Tom continued with the Laurel/Eucalyptus station windmill icon, noting that it is a really interesting area where the historic Red Mill Motel was located and the structure is still there, although missing its windmills now. Burdick & Burdick is still there and they were a windmill distributor, which was also a fascinating icon tied to this area. Tom mentioned he did not remember receiving any comments on this station either. Melissa Barba-Espinosa mentioned that there seems to be much frustration with this historic component, which is being addressed in different ways, but people seem to have a problem with a project this contemporary and seem to prefer something more traditional. For the windmill component, she wondered how much consideration for the text panel this board feels is necessary. Mentioned she was not sure if it was necessary for all of the stations, but expressed there is a desire to understand the history and suggested a bi-lingual text panel. Sean noted there was some expression in some meetings with the representatives about contextualization. There was some discussion about an immediate encounter with a space that had a context might make some more receptive to it. Melissa continued that

not many people are familiar with the fruit orchards, and that maybe some contextualization could be considered to help others with understanding the project. Marina mentioned that may be a good consideration for the entire project, considering it is very contemporary and the explanation may be helpful. Ken Gorski inquired as to whether or not Nestor Valencia was present at the previous evening's meeting and Marina replied that he was not, and she expressed some wonder at whether he was given the whole story or that he was given this context. Ken expressed that the comment attributed to him did not seem like one he would normally make. He went on to say it seemed out of character. Chair requested a motion; Ken Gorski so moved; Martina Lorey seconded; all members voted in favor, none opposed, and motion passed unanimously.

Tom continued with the Raynor station, mentioning that this one seemed to have the most comment and there was a perception that the eye sculpture might be an 'evil eye'. Ken Gorski asked if he was aware of its connotation and Tom replied that he was not, but they found it to be very fascinating. He continued to explain that the 'evil eye' is actually an act by one person onto another, whether intentionally or unintentionally, to make them envious or to curse them in some way. All the depictions of the eye are amulets, so they are actually the opposite, they are to ward off the 'evil eye'. He further explained that their intention with the eye was to be more evocative as opposed to being related to any historical or cultural element. As it is the first sculpture on the RTS, it is supposed to promote the idea that you look in wonder down the route, as a gateway between downtown and the Alameda corridor. The artists believed it would be a positive, interesting symbol for the area. One of the sculptural elements is the eyelashes being wipers, but comments were that the wipers were so obviously a car part and it brings back up the issue of car parts and car lots, which people did not like. Gustavo Reveles-Acosta mentioned that he grew up on Alameda and he hates the car lots because they are considered to be part of what has brought light to the area. Most are not responsible business owners, opening up and closing down, never knowing what is going on, turning beautiful properties into ugly spaces. He continued to say that he can understand the concern with the use of car parts because of the negative connotation of Alameda. He urged the artist to reconsider that as a peace offering to the residents in that area. He further noted it is not something that people along the corridor celebrate. Marina stated that this is one of the pieces that keeps getting named, so she felt it important to discuss it. Tom said it seems to be the sculpture more than the screen, with most of the comments being directed toward the sculptures in general. Sean reminded members that his visceral response is to the sculpture and the screen falls to the background – but not to take that as an okay that getting rid of one eliminates the problem. Martina Lorey expressed she felt it was one of the best pieces in the entire collection and she loves it the most. She agreed about the car lots, but for her, Alameda held memories of travel and sightseeing. She feels it is all interpretive. Marina stated that she is not offended by the use of car parts because there is a big car culture here. Sean interjected that he agreed with Gustavo's point and the ideal of where I want to go, versus where I am. He also mentioned the need to be conscious of those conversations within a community because going into a community and experiencing it without being there all the time makes it amazing, but the community may feel differently. Sean further explained that both elements coming together is what is causing the concern, or the uncertainty of the image meeting what is being celebrated here. Martina explained that it is her inclination to let the artist make that decision because she doesn't want to make that call. Sean asked the artist if the team would be willing to look at this sculpture in particular, and Tom replied that the piece does have a lot of power and the reason why some people love it so much is very similar to why some people react so strongly against it. He agreed that the team would definitely be open to looking at it. Melissa stated that after reading the feedback, what stood out most to her was the essence of why people are upset is because the artwork represents what it has become and not what it was, so there's a sense of nostalgia for the corridor. Pat reminded members that what was approved was just design concepts. The artist still goes back and does design development and committee members see that all the way through. Design concepts usually go out for public comment, so we are right where we should be in the process. Tom stated that although it is conceptual, development does have to occur to a certain level in order to get cost estimates and talk to fabricators to make sure that what they are doing can be accomplished within their budget. Gustavo questioned whether or not the board's actions today would be redundant because the artists will still go back and refine their work. Pat mentioned it was important to proceed in this manner because there is more input now. Gustavo Reveles-Acosta made a motion to ask the artist to consider public input as it relates to this piece. Chair asked for a second, and Ken Gorski inquired as to whether Gustavo had a procedure in mind. Gustavo replied that he did not want to hinder his artistic process. He prefers he take what he heard at the meeting held the evening before combined with other avenues he has had to deal with the public and use his artistic license to proceed. Ken expressed he was not in favor of having the motion worded that way because we already have public input, and feels that isolating certain pieces bypasses the committee's role. Sean asked if the committee would prefer to have the artist team look at all the public input and then come back with revised plans if they feel that anything needs to be revised. Martina felt that was appropriate because then it doesn't set the precedent of dissecting an artist's work and isolating elements and let it be

the artist's body of work. Tom felt it was helpful to hear the discussion of each piece because it gives the artist a bigger picture rather than a few isolated comments that might be negative. Sean suggested that the measure be restated to say the committee will go through piece by piece and if there is public comment the artists can come back and figure out what they want to do if anything, around those items brought up in public session. Melissa expressed concern about whether or not the 30-35 people in attendance at the previous evening's meeting is sufficient to be considered for public input. Sean replied that the challenge with public input is who shows up for it, but now that the public meeting has been held, the artists can consider the input and bring forward any changes, if they have any. Marina directed the committee to continue with the presentation and global motions would be made at the end, rather than individual motions for each station.

Tom carried on, discussing the Copia station next. He described it as the area in the central district with a lot of piñata stores. He mentioned there were positive comments on the piñata icon from council member Acosta at the first meeting, he believed she said she liked this one and did not recall any negative comments about this one.

The UMC/Raynolds station was next and Tom explained that the heart was the perfect icon for this station as it is the site of the historic El Paso General Hospital and has a long legacy of caregiving. He did not remember any comments on this one specifically.

At the Buena Vista station, or the Fox Plaza area, which is the namesake of Josephine Clardy-Fox, the icon is the fox. The artists thought this would be a fun way to tie into the history, and Tom did not remember any unfavorable comments on this one either. Gustavo commented that the word 'aspira' on the screen also means 'to vacuum', and Tom replied the artists were interested in word plays that may have multiple meanings.

The Clark station is near the refinery, and while it is not actually on Alameda, its presence is very much felt. It is also an area where the river used to come up and the artists thought it was an interesting play on oil and water, using the droplet for this station's icon. Other things considered were the historic corn crops and the whisk for making a corn-based chocolate milk that were fascinating and lent themselves to a sculptural element. It is purely concept and a sculpture has not been developed for this yet, but the idea can be explored if the PAC desires to do so. Tom asked if there needed to be a conversation since they were asked to take another look at it and Melissa interjected that although she liked them both, she wasn't sure if she liked them together since their purposes are not connected. She asked what material would be used for the sculpture and Tom replied it would be made out of sheet aluminum and covered in durable prismatic material. Marina asked if multiple colors would be used and Tom replied that one color would be used because multiple colors distract from the piece. Marina asked if the committee wanted to move on, or make any more comment and the committee moved forward with the next piece.

Tom continued with the Flicker station, where the river came in and came right up to Alameda. The fish icon picks up on the history of the river at Ascarate and there were some early comments that the fish was a bad symbol because the lake is polluted and there are no fish. Tom mentioned that is not the case and the park website mentions it is some of the best fishing in the southwest, being stocked with trout and other types of fish. He also understands there was an apology issued for that statement. The artists believed it was an interesting tie to the history of the river and the lake. Marina mentioned she believes this icon is seen as a loteria icon, but she sees it as Ascarate and she is attached to the fish. Gustavo mentioned it is his favorite piece. Martina interjected that had it never been mentioned that the artists' inspiration came from loteria cards, she doesn't believe anyone would have ever made that connection. Tom replied that the concept came first before they realized that it was similar to loteria cards, and he continued to explain that the idea was to use chrome grill parts for the fins, and there was comment about the use of car parts for that as well.

The George Orr station was named for an early pioneer rancher and farmer in the area, and their historical research indicated he was a conductor for the railroad as well. Some history on George Orr was given by attendees at the previous evening's meeting. The railroad presence is felt in this area and this transportation corridor was a major development in this area, so the artists picked up on that by choosing a railroad-influenced icon. Beyond the comment about George Orr himself, he doesn't remember any other remarks.

The Carolina station icon will be a rotor and the idea of motion and mechanics was considered. The artists picked up on the rotor in this area and the proliferation of car parts. A rotor in particular implies motion and they felt it had a very interesting graphic potential, without thinking that many people would pick up on it being derived from a car part. Tom mentioned he vaguely remembered one comment at the end of the night from a woman who mentioned she thought this was based on car parts as well.

The Vocational station was inspired by the vocational school nearby next to Riverside High School and also The Galeria and Bronco swap meet. They felt that finding a symbol having to do with cultivating and working with your hands was appropriate, so they came up with the hand. He recalled one comment that reminded the person of hand-outs, and Tom replied that after all their time in El Paso they had never seen one person asking for a hand-out, and their intention was completely opposite. It is about making

and doing, creating culture, not asking for hand-outs. In order to alleviate this concern, they took a closer look at the placement of the hand, whether it would be tilted upwards or arranged a little more vertically. Gustavo mentioned that a comment he heard was that Jefferson received a fox and Riverside got a hand, so it is being seen as icons of the schools, which they are not. He further explained that public art tries to shy away from having art be representative of schools precisely because of issues like this. Melissa mentioned she had heard concerns about vandalism due to rivalry between schools. Tom also mentioned the use of the rear view mirrors as fingernails on the hand was also a comment and Gustavo mentioned the color green was a concern as well. Tom said the color would be explored; perhaps gold could be utilized instead.

The Yarbrough station is in an area where there were three dominant crops at one time, the pear, peach and grapes were abundant. The pear was chosen as the icon because it would be the most easily recognized. Tom recalled some negative comments about the pear such as why it was chosen as opposed to grapes, which have a historical connection to the missions. Marina mentioned her belief that using grapes as an icon could be misinterpreted due to the situation with Cesar Chavez, which may be offensive.

The Davis station is the last stop on the corridor and it is 1.2 miles away from the historic missions. He called hearing a lot about this stop at a council meeting and the desire to see the mission represented more than just this one stop. Also, a council member did not feel that a mission bell icon was representative of the missions. The artists' thinking was this was the one really great reoccurring iconic element of all the missions because all the architecture is different, but the two elements that are consistent are the bell and the white color, so the white color is being considered for the icon. Marina stated that Representative Holguin was the one who really wanted more reference to the missions. She suggested that contextualizing may help, and Sean added that he has heard this is a cliché reference point for the missions, being used by Mission Chevrolet and Taco Bell. What has been communicated to Sean was a concern over whether or not this is something new, or if it is just a cliché. Tom continued to explain that there was a request to announce the missions, which he explained sounded like more of a signage issue than a public art project.

Marina stated that all of the stations had now been discussed and the committee could move forward with making global motions regarding contextualizing the artwork. Sean requested that in regards to contextualizing the artwork, that motion be made to the public art program because it is not covered under the contractual obligations of the artist, so that would be a motion to staff if that is one of the motions to explore the issue of contextualization. Gustavo said that he would be more comfortable doing it at a later date as it is not an agenda item. Sean explained that if a topic comes up in conversation as part of a larger item, a motion can be made and it would be put on the agenda for future conversation. Ken Gorski asked what the committee was to do with the 2 motions already made for the first two pieces. Martina suggested amending the motion to include the entire body of work, and Gustavo explained the votes already taken would need to be rescinded.

Ken Gorski made a motion to rescind the previous approvals of the Ange station and the Laurel/Eucalyptus station. Melissa Barba-Espinosa seconded; all members voted in favor, none opposed, and motion passed unanimously.

Melissa Barba-Espinosa made a motion to request that the Public Art team make an effort to contextualize these pieces with a text panel to include a bilingual translation for the community. Gustavo Reveles-Acosta seconded; Ken Gorski and Martina Lorey opposed; motion passed by 4 to 2.

Gustavo Reveles-Acosta made a motion to ask the artist to take public input into consideration as they finalize the concepts of the artwork. Melissa Barba-Espinosa seconded; Martina Lorey and Ken Gorski opposed; motion passed by 4 to 2.

Gustavo requested a roll call and Public Art Committee secretary Misty Castaneda reiterated the global motions for the approval of the committee. Chair confirmed that the motions were correct as stated. Sean McGlynn requested clarification that the first motion was to keep consideration for other options besides the pole display and to rescind the first two motions, and chair confirmed that was correct.

**8. Adjournment.** Chair requested a motion to adjourn. Gustavo Reveles-Acosta moved to adjourn; Floyd Johnson seconded; all members voted in favor, none opposed, and motion passed unanimously. Meeting was adjourned at 5:50 pm. Next meeting scheduled for September 11, 2012.

Approved for content by:  
Patricia Dalbin, Public Art Program Coordinator

Respectfully submitted by:  
Misty Castaneda, Administrative Assistant

CITY CLERK DEPT.  
2012 OCT 17 PM 2:50